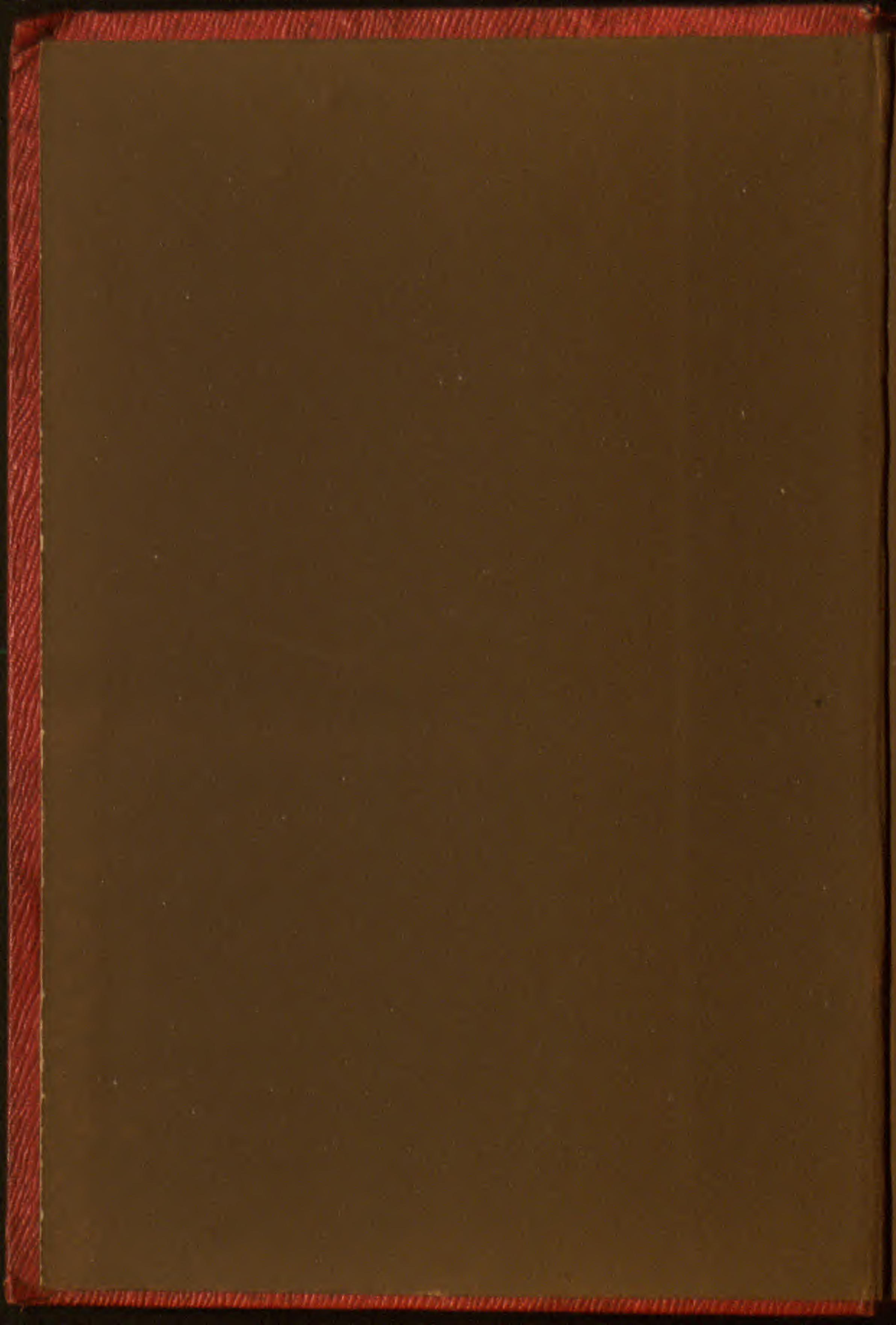
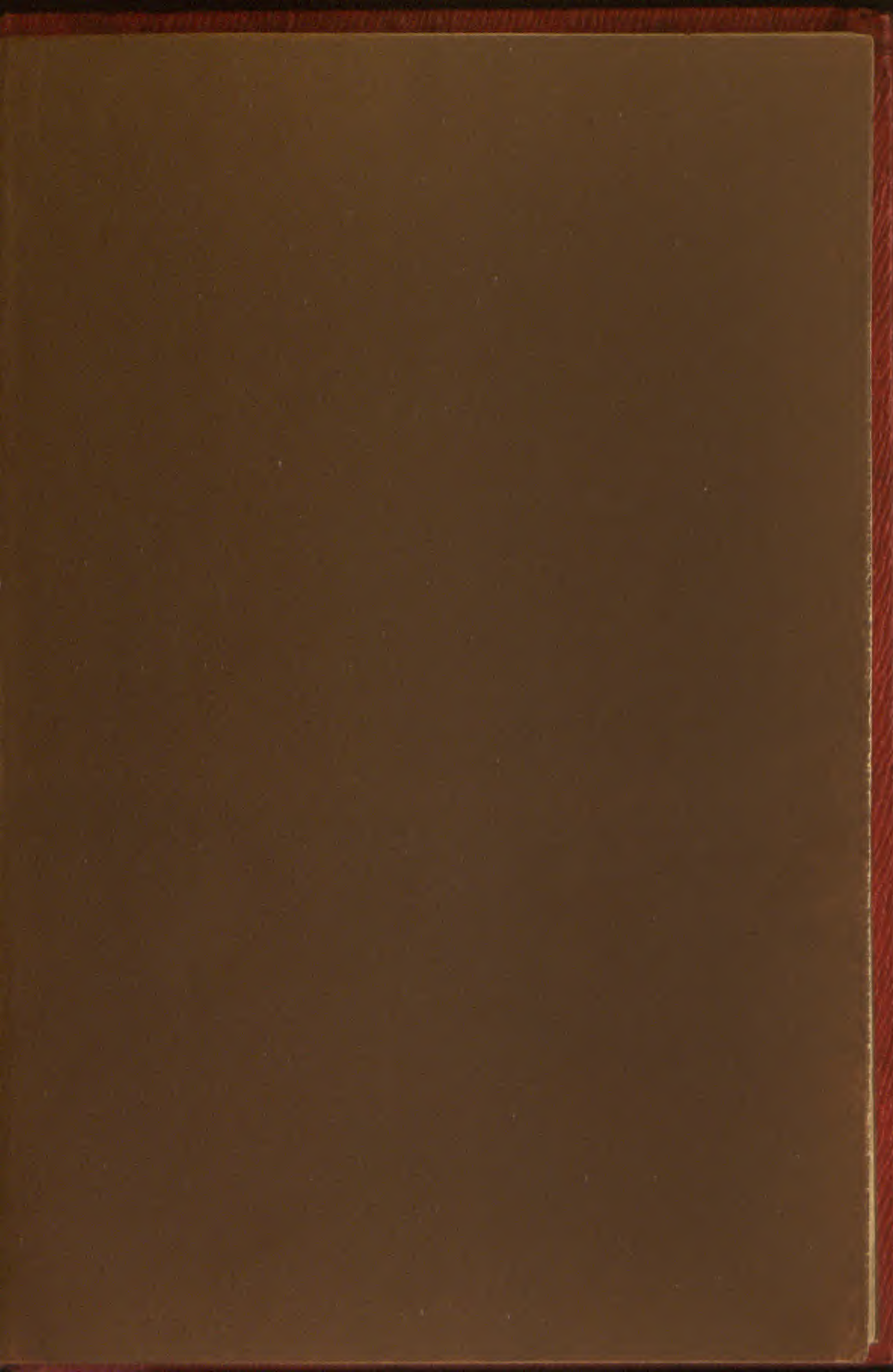


PLAIN INSTRUCTIONS
FOR
COLORING PHOTOGRAPHS
BY
J. B. SIMMONS





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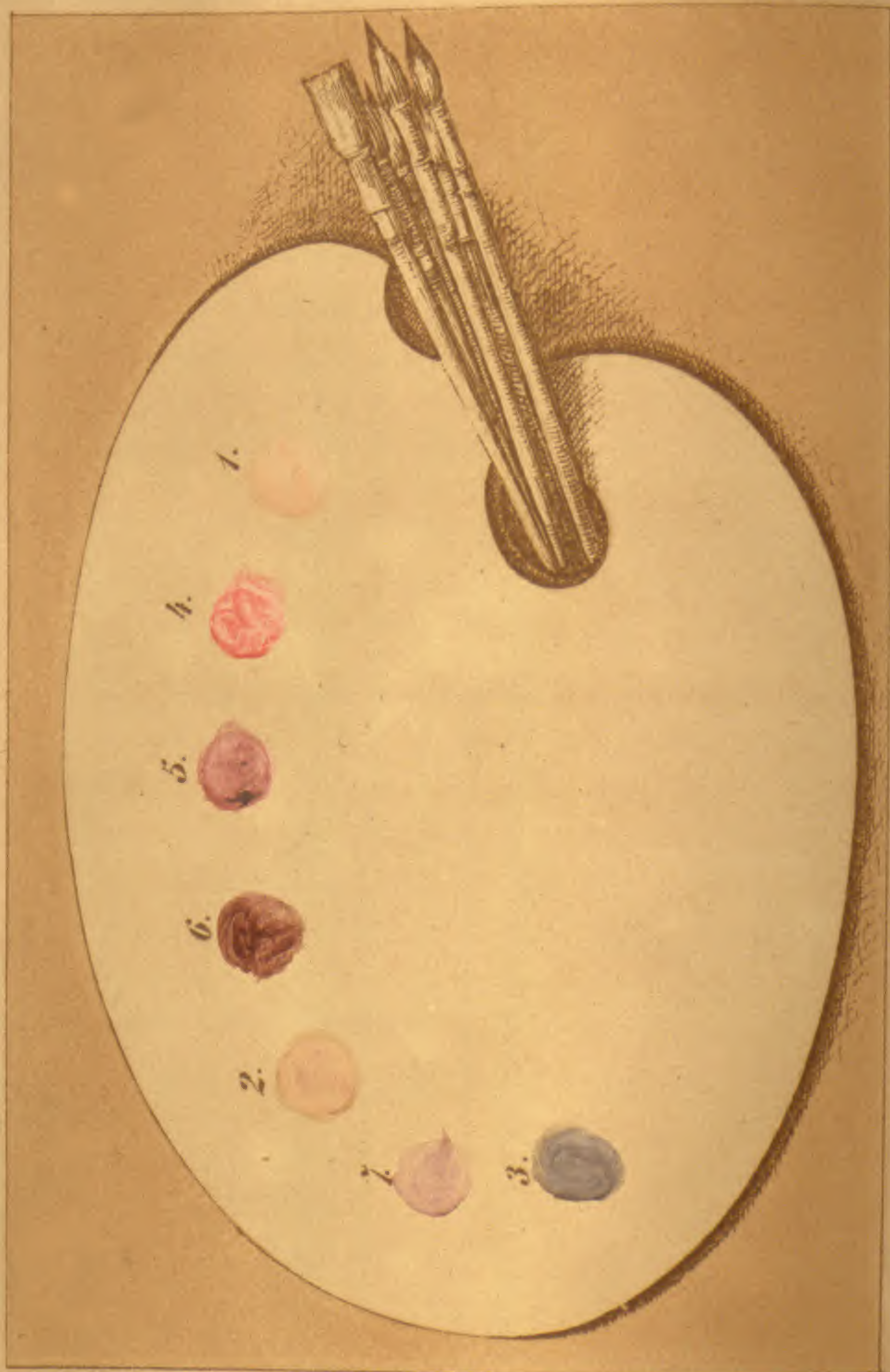
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Plain Instructions

FOR

Colouring Photographs.



PLAIN INSTRUCTIONS
FOR
COLOURING PHOTOGRAPHS
IN
Water Colours and India Ink :
WITH
A PALETTE OF FLESH TINTS,
AND
NOTES OF EXPLANATION.

BY M. P. SIMONS.

PHILADELPHIA:
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1857.

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M. P. SIMONS,

In the Clerk's Office of the District Court of the United States, in and for
the Eastern District of Pennsylvania.

Shelton

TO
THOMAS SULLY, ESQ.,

This Little Manual

IS MOST RESPECTFULLY INSCRIBED.

1*

RBR 25 June 91 Andrew Cahan

PREFACE.

PAINTING has always been esteemed a useful and fashionable art; and since photography has become so popular, and coloured photographs have almost entirely supplanted ivory miniatures, it is very evident that some such book as "Plain Instructions for Colouring Photographs in Water Colours and India Ink," has long been wanted. Whether, in preparing the following few pages for the press, I have met this want or not, time will show. My aim throughout has been to be as plain and comprehensible as possible. All technicalities, which tend more to retard the student than to advance him in his studies, have been avoided. I have touched upon every point connected with the art of colouring. The plan I have adopted of preparing a

palette of colours to give ocular demonstrations of all the various flesh and carnation tints used by the best miniature painters, will be found very instructive, and it is hoped will advance the student much more rapidly than any other mode heretofore introduced. The compound tints, and the manner of using them, are given with the fullest confidence, having been submitted in manuscript to my friend SAMUEL B. WAUGH, Esq., to whom I am greatly indebted for many valuable suggestions, which have assisted me in the whole arrangement of this work, both as regards its correctness and simplicity. None who are desirous of learning to colour photographs need fail in their attempts, if they strictly obey the directions in the following pages. Directions, however, may be so plain, that the student may read them while he runs. Yet they will avail him nothing unless he stops to reflect and study.

Nothing can be accomplished without observation and study, and with it, everything. Some talk of genius; but it is study and observation that develop genius. One may have more taste for a study than another, and will therefore make greater progress at first. "But the race is not always to the swift." He who undertakes to run up a steep hill may be overtaken before he reaches the top by him who only walks.

Thus it is oftentimes with those who learn so rapidly at first; believing that *they* have a peculiar genius for such things, they are unwilling to waste their precious time in study, and are soon pushed aside by those who followed slowly, but steadily, behind.

If any will be induced, after the perusal of this little work, to commence the study of colouring photographs, either as a profession, or merely as an amusement for their leisure hours, it would afford the writer great pleasure to know that their endeavours to adorn nature's handiwork with colours have been successful.

In dedicating this humble effort, it may be thought presumptuous in the writer to use the name of Philadelphia's best artist. Yet it is done without even the gratifying hope of adding a single ray to his illustrious name; but rather to borrow one, like the moon, that must either borrow lustre from the sun, or be content to move on in darkness for ever.

GREEN HILL, PHILADELPHIA, APRIL, 1857.

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INTRODUCTION.

WHEN we reflect that painting is an attempt to imitate nature with nature's pigments; and when we reflect, too, that nature blends her rich colours with such a masterly hand, certainly we have great cause to shrink from the undertaking. But, on the other hand, we must not forget that this same great master does the chief and most important part in furnishing us with the photograph—a drawing so perfect that it will bear the highest magnifying power without losing in the least any of its magical beauty. Such is the wonderful perfection of the photograph—be careful not to obliterate or mar a single line of its beauty; endeavour to leave the lights and shadows as you found them, soft and mellow, and the result will repay you amply for

your care. The two most important points in colouring photographs are, first, compounding the proper tints from the best colours; and second, the art of applying them in a proper manner. The compound tints arranged upon the palette of colours, if applied according to directions, will produce a fine coloured head. Yet it cannot be expected that the same tints, without any alteration or modification, will, in every instance, represent nature. Nature varies her tints so much, that in order to imitate her with art, she must be well studied. I have prepared such colours only upon the palette as would be difficult to describe, and at the same time highly important that they should be described and thoroughly comprehended.

INSTRUCTIONS
FOR
COLOURING PHOTOGRAPHS.

MATERIALS.

It is very important that the student should procure the finest materials for colouring photographs. The quantity of colours used in painting a miniature is so very trifling, that the cost of the finest should never be taken into consideration.

BRUSHES.

The most appropriate brushes for colouring photographs are red and black sable for stippling; for hatching, the red seems to be preferred; and for washing, the black. The size of the brush, of course, must be adapted to the size of the picture you are colouring.

For hatching, and even for stippling, their points should not be too fine, except for delicate and minute touches upon very small miniatures.

GUM WATER.

Gum water can be procured from the colourmen ready prepared. It is quite simple to make; and as many may prefer preparing it for themselves, I will give directions for its preparation.

Put 1 oz. of the finest gum arabic into about 16 oz. of water, boil over a slow heat, until the quantity is reduced to about one-half; then strain through a piece of cotton cloth, and it is ready for use; if kept well corked, it will last a long time; when too thick, add a little warm water.

Gum water should not be used thicker than about one part gum to seven or eight of water. It is used for glazing the deep shadows of the head drapery, &c., after the picture is painted, though not until it is thoroughly dry.

SHADOWS.

THE shadows in a photograph for colouring should be quite delicate and clear, especially in the pictures of ladies and children. A high light produces the best shadows upon a picture. The tone of a photograph should be neutral or black, which the photographer can produce at pleasure, by a process called toning.

POSITIONS.

MUCH depends upon positions, both as regards the likeness and the beauty of the picture. The student should, whenever an opportunity offers, have his subject placed in the most natural position. The attitudes of children should always be simple and playful; and if more of the figure than the head and bust is shown, it should then be full length. For grown persons, the three-quarter length figures, showing both hands, are probably the most appropriate for most pictures. Yet the Crayon or Vignette style, and full-length figures for ladies and young persons, are very much admired.

TO INDICATE THE SIZE OF THE SUBJECT.

This can be done to some extent by placing the head properly in the oval. A tall person should be placed somewhat nearer to the top of the background than a shorter one. The background should be equal on either side of the figure; but if more on one side than the other, it should be in front; that is, in the direction in which the head is turned; for, if vice versa, the figure has the appearance of being crowded out of the picture.

TO MOUNT PHOTOGRAPHS FOR COLOURING.

When a photograph is to be coloured, whatever the style may be, it should be mounted upon stout Bristol or binder's board; the latter for large pictures is much the best; when dry it should be well rolled or burnished with an agate burnisher. The object of this operation is to burnish down all the inequalities upon the surface of the picture, rendering it more like ivory, and therefore much better to colour upon. The operation of burnishing should be conducted with great care,

and not attempted until the mounted picture is thoroughly dry. A clean sheet of letter paper should be laid on the photograph to burnish or roll upon.

A DESCRIPTION OF THE COLOURS USED IN PAINTING PHOTOGRAPHS.

COBALT BLUE.—A permanent bright and good washing colour, mixed with pink madder and burnt sienna, produces a beautiful tint for half shades and shadows of the face.

PRUSSIAN BLUE.—A very useful colour, mixed with lake or carmine, affords beautiful purple tints for silks, velvets, and other rich draperies.

ULTRAMARINE.—This is the finest blue in use; but, on account of a peculiarity it possesses of precipitating a sort of fine black speck, is not so pleasant to use alone as cobalt.

INDIGO.—A very useful colour for washing, and mixed with Indian red, forms a fine neutral tint, valuable for many purposes in colouring photographs.

FRENCH BLUE.—A good washing colour, permanent, and of much greater depth than cobalt, but not so bright. It is, however, very much used by the best colourists.

CARMINE.—One of the richest and most brilliant

carnation colours; yet, on account of its tendency to fade, is not so desirable to use as the madder lakes. It is used, however, to some extent in painting photographs.

VERMILLION.—An opaque colour, not much used in miniature painting; mixed with other colours, it can be used to some extent for colouring photographs with good effect.

PURPLE MADDER.—A very rich colour, approaching crimson, useful for deep shadows.

CRIMSON LAKE.—Used principally for draperies.

PINK MADDER.—A very beautiful and delicate colour, much used in painting photographs. Many give it the preference to most other carnation colours, on account of its colour and permanency.

ROSE MADDER.—Is sometimes used in place of pink madder, which it resembles very much, except that it is somewhat lighter.

VENETIAN RED.—A permanent and clear colour, very useful as a general flesh tint.

LIGHT RED.—Very similar to Venetian red, though much warmer, and on that account is preferred for some purposes.

INDIAN RED.—A highly useful colour, mixed with cobalt or Prussian blue, forms an elegant shadow colour. It is used also in the dark shadows of the face.

INDIAN YELLOW.—A brilliant and useful colour both for flesh and drapery.

RAW SIENNA.—A deep, rich, and permanent yellow colour, superior for many purposes to Indian yellow, which it resembles very much.

MADDER BROWN.—A very rich brown, forming, when mixed with cobalt or Prussian blue, a deep and mellow shadow colour. It is also very useful in drapery.

BURNT SIENNA.—A warm, transparent brown, very useful in compounding flesh tints.

BURNT UMBER.—A useful brown colour for hair and other purposes.

NEUTRAL TINT.—Is much used as a foundation for half shades and shadows.

VANDYKE BROWN.—A very rich and permanent colour, and by many considered the best brown in use.

SEPIA.—A permanent and transparent colour, mixing kindly with other colours, and is preferred by some to Vandyke brown for hair, &c.

CROME YELLOW.—An opaque bright colour, useful for painting jewellery, though rather heavy for other purposes. It is a very permanent and beautiful colour.

ROMAN OCHRE.—Can be used to advantage for dark yellow complexions, and shadows in some draperies.

GAMBOGE.—A yellow colour, inclining to green; being an unpleasant colour to use, and as there are other colours to take its place, I will not recommend it for colouring photographs.

CONSTANT WHITE.—Is not used so generally as Chinese white, as it is thought not to be so constant as its name would indicate.

CHINESE WHITE.—Used for the concentrated lights in the eye and on the nose; when used for linen it will be necessary in most cases to subdue it in tone with Indian yellow, or raw sienna. And even when used for the eye and nose, it would be advisable to lower it a little with either of these colours.

IVORY BLACK.—A fine, warm, black colour, very desirable for black draperies in photographs.

LAMP BLACK.—An opaque black colour, not so warm as ivory black, yet very useful for black draperies.

COMPOUND TINTS.

PURPLES.—Purples can be produced in a variety of ways. Cobalt and carmine will produce a rich, warm purple, which can be varied very much in tone or colour by using more or less of cobalt. Prussian blue and lake will give another shade of purple, rather darker than the former.

BROWNS.—Much used and very easily compounded. Vandyke brown and burnt sienna will give almost any shade of brown by letting either of these colours predominate.

ORANGE.—Carmine, vermillion, and Indian yellow.

GREENS.—Indian yellow, or yellow lake and Prussian blue, will produce one shade; Indian yellow and indigo another; raw sienna or gamboge, mixed either with cobalt, indigo, or Prussian blue, will make a variety of shades. Lamp black can also be used when a darker dull green is required than can be produced by the above compounds.

GOLD.—Raw sienna for local colour, black and Roman ochre for the middle or green tints; Vandyke brown and burnt sienna for the deepest shadows. For the high lights use light chrome yellow.

WHITE.—Constant white, if genuine, is the most brilliant of all the whites. Zinc white is also consi-

dered good; but beware of a spurious article called Constant White, made of lead, which in a short time will turn black. A friend of mine, while on a sketching tour through Italy, put in his high lights with this white. When he returned home a few months afterwards, lo and behold! he discovered that his constant white had proved very *inconstant* by turning black; so that the concentrated lights had become concentrated *darks*.

BLACK.—Lamp black, for general use, will be found the best, though ivory black is much warmer; and when combined with lake, forms a very rich, deep colour, for shadows. For black draperies use lamp black, white, and Indian red. The shades of black drapery frequently partake of a bluish tinge, in which case add a little blue, either indigo, Prussian blue, or cobalt, according to the tone you wish to produce.

COLOURING.

THE first step towards colouring a photograph in water colour, is to wash in some suitable colour upon the entire background, working closely and neatly up to the contour of the figure. The first washing upon the background should not be so dark as you intend it to be when finished, as the depth of its colour will depend somewhat upon the hue of the subject's hair, and also upon the tone of your picture when coloured. If your background should afterwards require to be darker to make it harmonize with the head, it can very readily be made so; but if too dark, it cannot so easily be made lighter. The finest backgrounds are produced by stippling alternately different colours upon the first washings. Commence colouring the head by washing in the local colour of the flesh, tint No. 1 of flesh palette, produced by rubbing lake and Indian yellow together. Wash the orbits of the eyes with tint No. 2 of flesh palette, produced by rubbing burnt sienna, lake, and ultramarine together. For the deeper shadows of the face, such as those under the brow, nose, chin, &c., use tint No. 3 of flesh palette, produced by rubbing indigo and Indian red together. For the lighter or half shades of the face, use neutral tint, which can be procured already prepared of the colourmen. For the cheeks and the under lip, use tint No. 4 of flesh

palette, produced by rubbing pink madder and vermillion together; for the upper lip, being mostly in shadow, use tint No. 5 of flesh palette, produced by rubbing rose madder and Indian red together. For the parting of the lips, and shades of the nostrils, use tint No. 6 of flesh palette, produced by rubbing madder lake and Vandyke brown together. For the lower part of the face and neck, use tint No. 7 of flesh palette, produced by rubbing Indian red and ultramarine together. Shade the hands with the same tint; recommended for the neck, No. 7 of flesh palette; the knuckles, however, and ends of the fingers will require more or less of the carnation tint, No. 4 of flesh palette; although this tint must be used very sparingly, except for the cheeks and under lip. When the picture is advanced thus far, by simply washing, it is then ready for finishing, which is accomplished by either stippling or hatching, or both combined. The face, however, is usually finished by stippling, although if a large head, heavily shaded, hatching produces very beautiful effects, especially in the shadows. The same compound tints recommended for the washings can be used for stippling and hatching; yet there are those who prefer using the same colours in their primitive state for this purpose. Keep in mind the important fact, that the harmony of the picture is produced and kept up by either stippling or hatching alternately all the various primitive colours used in composing the flesh washings. Every part of the picture should be advanced equally to preserve its har-

mony and general tone, otherwise a vast amount of unnecessary labour would have to be expended in correcting and tuning the picture after it was supposed to have been finished.

COMPLEXIONS.

THE article on colouring applies to light and fair complexions, which are found the most frequently in nature. In dark complexions use Roman ochre for the local flesh colour, in place of Indian yellow. The carnation tints may be tempered to suit the particular complexion of your subject.

The clear and bright complexions of children require but little yellow in the flesh tints; and, in fact, all the tints used in the heads of most children, should be pure and delicate. The pearly tint, composed of neutral tint and cobalt will be found very useful in colouring miniatures of children and ladies with fair complexions.

EYES.

THERE are so many intermediate shades of blue, gray, hazel, black, and brown eyes, that it would be a difficult task, as well as a useless one, to attempt to give any minute directions for colouring them. By the time the student is capable of discriminating between all the delicate shades of eyes to be found in nature, he will be able to match them perfectly with a proper combination of the colours to be found below.

FOR DARK BROWN OR BLACK EYES.—Use Vandyke brown and burnt sienna.

FOR HAZEL EYES.—Use neutral tint and yellow ochre.

FOR GREY EYES.—Use neutral tint.

FOR BLUE EYES.—Use ultramarine, tempered with neutral tint, to suit the particular shade of blue. This tempering or suiting the compound tints to the particular colour of the eyes, will apply to all the other eyes as well.

HAIR.

HAIR contributes so greatly to the beauty of the picture, that it should be well studied. The locks should be carefully traced, and painted with a reference to the broad masses; too much detail in hair produces a wiry effect. The photograph gives the lights and shades perfectly; yet in order to keep up the character of the original, and to imitate it exactly in colour, it would be advisable to copy nature. When the original is deceased, a lock of hair will answer the purpose. Washing and hatching are the proper modes of treating hair. With a proper modification of the following colours, all the various shades of hair can be imitated. My reasons for not preparing a palette of colours for hair are precisely the same as those stated for not preparing one for eyes.

DARK BROWN HAIR.—For local colour, Vandyke brown, lights rather purplish.

FLAXEN HAIR.—Roman ochre and Vandyke brown will produce this colour of hair. When the shadows appear greenish, use Vandyke brown and Indian yellow.

AUBURN HAIR.—Lights, neutral tint, with a blush of lake. For local colour, use burnt umber and burnt sienna. For the deepest shadows, use burnt umber, Vandyke brown, and lake.

JET BLACK HAIR.—For local colour, use ivory black and a little cobalt; lights, neutral tint.

GRAY HAIR.—Cobalt and Vandyke brown will produce this colour of hair. Gray hair varies very much in tone, and should be studied as well as any other description of hair.

RED HAIR.—This colour of hair is quite common, and is easily imitated. Burnt terra, sienna, and Venetian red, modified with Vandyke brown, will produce it. If of a yellowish tone, add a little Roman ochre. Be careful never to make this colour of hair too bright, but rather keep it somewhat below the reality; for a lady would as soon tell her age, as admit that her hair was red. It is either auburn, chestnut, or some other modification of red, but never red. Ladies with this colour of hair should wear something white about the neck when they sit for a photograph which is intended to be coloured, as white will considerably modify its effect.

BACKGROUNDS.

PLAIN dark backgrounds seem to be the most appropriate for photographic portraits, and should partake more or less of an olive tint, which generally forms the most agreeable contrast with flesh. When the background of a photograph is white, if perfectly pure, it can be left plain; or it can be made very beautiful by first washing upon it a faint shade of blue, and then stipple a stronger shade of the same colour, until it is regular and even. If a sky is to be represented, stipple with ultramarine, tempered with neutral tint; for clouds, stipple with indigo and Indian red, which can be warmed when desired with raw sienna and lake.

Some fancy backgrounds, as landscapes, interiors, &c., very frequently produce beautiful effects, and answer very well for some particular styles of pictures, such as well arranged groups and single figures of young ladies and children; but for most pictures, the plain background will be found the most appropriate.

The backgrounds of some of our own artists, such as Sully's, Waugh's, Inman's, and many others, although in oil, will afford fine models for the student in water colour. They would, however, be too dark as a general thing for small miniatures. Yet the harmony and contrast of colours are the same in oil as in water colours.

DRAPERY.

GENTLEMEN'S DRAPERY.—Black is almost universally adopted for gentlemen's drapery. Yet there are many other colours quite as becoming, and much more beautiful, such as dark blues, browns, &c.; but as these colours are not considered fashionable for gentlemen's drapery, it would be thought boldness in me to recommend them. I will, however, venture to say, that when these colours *are* chosen for drapery, keep them very much subdued in colour. Fancy dresses are more allowable for ladies; yet even in their dresses, gay colours should be used with a reference to the age and complexion of the subject. Colours that are very becoming to a young lady naturally gay, would look ridiculous in the dress of her mother. Above all things avoid tawdry colouring in drapery, and making jewellery the most conspicuous point in your picture, as it is sure to spoil the beautiful harmony of the photograph, placing it at once upon a level with coloured prints, but without the advantages such prints generally possess, where surrounding objects help to destroy the effect of gaudy colouring. Below will be found full directions for colouring the most beautiful draperies.

PURPLE DRAPERY.—For local colour, use lake and Prussian blue, or cobalt; shade with lake and black.

CRIMSON DRAPERY.—For local colour use crimson

lake or carmine; shade with Vandyke brown and ivory black, and sometimes black alone.

MAROON DRAPERY.—For local colour, use burnt sienna and lake; shade with the same, modified with Vandyke brown.

DARK BLUE DRAPERY.—For local colour, use indigo; shade with Vandyke brown and lake. For a bright blue, use Prussian blue; shade with black.

DARK GREEN DRAPERY.—For local colour, use Prussian blue and Indian yellow. For a subdued green, use indigo and Indian yellow; shade with black or neutral tint.

YELLOW DRAPERY.—For local colour, use Indian yellow or Roman ochre; shade with burnt sienna and Vandyke brown.

I have given no ocular demonstrations of tints for colouring drapery, as it is not important that it should be matched to a nicety; and therefore, it would be useless, as well as difficult, to give any specific rules for painting it. The student should study the lights and shades upon the photograph, and the effect of colours as they appear in nature, and he will soon be able to imitate anything he may see. I have said nothing about the reflected lights in drapery, &c., for the reason that the colour of reflections depend altogether upon the colour of surrounding objects. For instance, if your sitter has on a red vest, the reflections in the shadows of his coat, neck cloth, under the chin, &c., would partake of that colour; and the student must use his

judgment in determining what tints will be required to reproduce these reflections, as they add in an eminent degree to the beauty and truth of the picture.

STIPPLING.

STIPPLING means finely dotting upon the first washings with the point of a brush containing but little colour, neither too thick nor too wet. This mode of finish requires quite a nicety of touch; yet with a little practice it can be executed with great facility. The object of stippling is to touch up all the little inequalities with the proper tints, producing a finer texture, and a closer imitation of flesh than can be obtained by any other means.

WASHING.

WASHING means laying in the broad masses of light and shade flowingly, with a comparatively large brush. Black sable brushes are recommended for this purpose.

HATCHING.

HATCHING is different in its effects from either stippling or washing; not so minute as stippling, nor so broad as washing. It is accomplished by short, fine strokes, and produces the most agreeable effect, especially in the shadows—giving them a greater transparency and crispness than can be obtained by stippling alone.

TO MOUNT PHOTOGRAPHS FOR FINISHING
IN INDIA INK.

A PHOTOGRAPH intended to be finished in India ink, should be mounted on stout Bristol board, showing a white margin of two or three inches. A good surface can be procured by burnishing, although rolling is the most effectual for any style of photograph, and should be resorted to whenever convenient.

THE MARGIN—KEEPING IT CLEAN.

A FEW words upon this subject will be useful to the beginner. The plan I have adopted for keeping the margins of photographs clean, while being worked up in India ink, is to cut an opening the size of the picture, in a sheet of letter paper; gum the edges of this paper on the under side of the photograph, and keep it on until the picture is finished. The margin of a photograph finished in India ink, if kept clean, adds considerably to the appearance of the picture; but if it should by any accident become soiled, all your time and labour would be thrown away, unless you frame it close, like a painting, which never looks so well for an India ink picture as when the pure white margin is seen. Nothing will restore a soiled margin to its original purity, and hence the importance and necessity of keeping it clean.

INDIA INK.

THERE are many different qualities of India ink. The finest washes smoothly, without grit, and should always be procured. A cake of India ink, used with care, will last a long time.

The same kind of brushes used for colouring will answer for finishing in India ink. I have found the flat brush very good for that purpose.

FINISHING PHOTOGRAPHS IN INDIA INK.

THIS is another very beautiful style in which photographs are frequently finished. A photograph elaborately worked up in India ink, is quite equal in finish to the finest engraved portraits; and as a likeness, is far superior. Photographs best suited to this style of work, are those that are clearly and well defined, sufficiently light to allow for touching up the half shades and shadows. The tone should be neutral or black. Sepia tones, although very beautiful, and, in fact, the most desirable for plain or untouched photographs, should never be chosen for finishing in India ink, as the effect would be disagreeable for want of harmony.

The background of this style of picture should be washed in with a light wash of India ink, and then stippled with the same colour, only a little stronger, until the desired tone is obtained. The drapery may be finished by hatching and washing. When your photograph is too light, and you are unable to procure one of the proper shade, it may be remedied to some extent by washing all over the figure and background, if required, a gray colour of India ink. It will be well to observe here, that this washing would prove an injury to a photograph properly shaded, by lowering the high lights, which should never be touched, except with the greatest care. The lights should be worked up to with a gray tint to preserve softness and brilliancy. A still higher finish can be given to these pictures, as well as those in water colour, by glazing the deep shadows of the head with gum water.

Recapitulation. The background should be washed, and sometimes stippled and hatched; wash and hatch the hair; stipple and hatch the flesh; wash and hatch the drapery. These directions will apply also to coloured pictures.

TINTING PHOTOGRAPHS.

THIS is a charming manner of colouring photographs, and seems particularly adapted to the Crayon or Vignette style. The mode of doing it is quite simple. Commence by washing the flesh, as evenly as possible, with tint No. 1 of flesh palette; stipple very finely upon this when dry with Indian ink. The lips, cheeks, and chin are afterwards stippled with tint No. 5 of flesh palette. In selecting photographs for tinting, be particular to get those which are well defined, light, and as delicate as possible. The tone should either be black or neutral. White backgrounds are very beautiful for this style of picture; but they must be of the purest white, and free from all imperfections. With a little care, very fine effects can be produced by tinting. This style of picture, however, cannot be considered legitimate art; but being simple, easily comprehended, and possessing all the beauty and brilliancy of light and shade to be found in the most elaborate works of art, I have thought proper to describe a mode by which they may be executed with very little trouble.

CONCLUSION.

UNDER this head it will be proper to make a few general remarks, and give such further explanation of the palette of colours as will be thought necessary to make it *fully* understood by the student. It will be observed that the flesh and carnation tints are set upon the palette somewhat brighter than nature. This is done to allow for a slight change which these delicate tints undergo when worked in with other colours. Great care should be exercised in matching the tints. When your compound seems to approach in colour the tint upon the palette, it should be tested before applying it to the face, by brushing some on a piece of white paper, and comparing it when dry with the one to be imitated. As it is difficult to match tints, it would be as well, when convenient, to prepare a sufficient quantity for finishing a picture. Be particular to keep your tints clean, and free from dust. It would be as well to keep the palette for the head separate, and used for that purpose alone. Allow ample room for each colour, reserving a clear space in the middle to make any other modification of them desired. Care should also be taken with your brushes. In short, be neat and tidy with everything connected with the art; remembering that if you would make clean and bright pictures, you

must keep your colours clean and bright. By having a fac simile photograph to examine as you proceed with your work, a very fair likeness may be painted without ever seeing the subject; although in order to produce the most perfect and natural likeness, you should have at least two sittings of about one hour each. Complexions differ so much that it would be difficult to paint correctly without; besides, this careless habit of colouring tends to an unpleasant sameness of style, which will always be found difficult to correct; as musicians, who have acquired the habit of playing by ear, find it difficult afterwards to perform by note. The advantage, however, of having a duplicate photograph by your side while colouring, cannot be too highly appreciated. It should be sharp, clear, well defined, and sufficiently shaded to show the features distinctly. One of this description will afford you the greatest assistance; being in every necessary particular similar to the one you are colouring, it can be examined from time to time, by which the likeness can be preserved with much greater accuracy. It not unfrequently happens that by blotting out a single line, the likeness is irrecoverably lost, and the student continues to work on ignorant of the mischief he has done. Whereas a duplicate photograph would have reminded him in time of the error he is about committing.

The student should keep in mind the fact that all round objects have a concentrated light—or what is usually called a high light—in a greater or less degree,

according to the smoothness or polish of their surfaces. These concentrated lights, therefore, appear on the ball of the eye, called the white speck in the eye, on the nose, and other prominent points. The tints for washing in the shadows of the face should be faint and delicate; be careful not to change the form of shadows. Shadows are the darkest as they approach the light; and as they recede from the cause producing them, they become weakened by the reflections of surrounding objects. The lights and shades of a picture are united by an intermediate shade of gray or neutral tint. A picture should not be considered entirely finished, until it has been laid aside for a few days, when it can be examined with a fresh eye. Painting, in this respect, is not unlike poetry: the eye must be fresh to correct faults, and add new beauties to either.

THE END.

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